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"HOW WE LOVE THEM!"

Ole Bull, Camilla Urso, and Miss Alida Topp met at a party a few evenings since.

"You play beautifully, my child," said the Norwegian to Miss Topp, "but you can't do the greatest music. No *woman* can; it takes the biceps of a *man*."

"*My* arm is strong enough," answered the brilliant young pianist, laughing; "I break *my* pianos as well as a man could, and Steinway has to send me a new one every week."

"You see," responded Ole Bull, turning to Madame Urso, "you see how these people treat their pianos. They bang them, they beat them, they smash them to pieces; but our fiddles! *how we love them!*"

MUSIC OF NATURE.

Irish Minstrelsy.

On yesterday morn, early, before the sun, I beheld a maid of resplendent form; the snow and the berry were blended in her beauty, and her small slender body was like the swan on the brook; and, oh, voice of my heart! why art thou sad?

Sweeter was the gentle voice of her joyful mirth than Orpheus, who left the boars feeble; her large, clear eye was like the crystal of the dew drops on the verdant grass of summer before the morning sun; and, oh, voice of my heart! why art thou sad?

This last little poem is remarkable in the original for the delightful harmony of its numbers; and, with the exception of the allusion to Orpheus, its imagery is indigenous. The other bard, however, has displayed more taste in drawing on the fanciful but pleasing mythology of his own country for an illustration of the tuneful voice of his mistress.

The London Athenæum, speaking of the serenade lately given to Rossini, says: "The well-merited honor is only another line in the history of the most perverse, yet most gifted man of genius, who now remains in the world of music, to provoke it by his silence and reticence."

How many people would go to church if God alone saw them?

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